

Universal Skeds 55 Features

Appeal Granted In Montreal

The interim injunction granted against Vitagraph Limited and the United Amusement Corporation, Montreal, was, for all practical purposes, suspended last week by a judgment of the Appeal Court of the Province of Quebec.

Judge Louis Cousineau of the
(Continued on Page 2)

Ontario to Try Visual 3 'Rs

The Ontario Department of Education, which is under the jurisdiction of Premier George A. Drew, is planning wide use of 16 mm. sound projectors and films as well as the teaching of music through record transcriptions and more general use of
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Monogram Signs New Cisco Kid

Monogram last week signed Duncan Renaldo for the starring role in eight Cisco Kid outdoor films to be produced for the 1944-45 program. Warner Baxter originated the role and Caesar Romero stepped in after him.

20th-Fox to Prepare Factual Series

Louis de Rochemont, Twentieth Century-Fox producer, originator of the March of Time series, will produce a series of features with a factual approach to the war and kindred subjects. Subjects will be filmed along documentary lines or as re-enacted news features.

The story of a battleship from its launching to a baptism of fire in the South Pacific, titled "Fighting Lady," is planned as the first of the new series.

Will Offer Five in Technicolor, 61 Shorts and Five Serials

An increased program of 55 features, 61 shorts, four serials and the usual twice-weekly newsreel for Universal in the 1944-45 season has been announced by William A. Scully, vice-president and general sales manager.



CHIEF MOVING SHADOWS

J. J. Fitzgibbons, president of Famous Players, was named Chief Moving Shadows of the Sarcee Tribe while at the Western Conference of the company. In the centre is Chief Joe Big Plume and on the right Jack Dillon, Arena director of the Calgary Stampede. Photograph is by J. D. Anderson, Jr., at Banff.

B&F Acquires Site

B&F Theatres has purchased a location at Vaughan Road and St. Clair Avenue in Toronto.

V'graph's Pal Rennie Shows How It's Done

Canadian Press despatch recently carried an item to the effect that Palmer Rennie, formerly a reviser for the Toronto branch of Vitagraph, Limited, was one of six survivors in a unit of the 48th Highlanders who had been ordered to wipe out a series of pill-boxes on the Hitler line in Italy.

Organize Union Of Film Workers

A move was launched in Toronto recently which, if successful, will bring all Canadian exchange, circuit, supply and film delivery workers into a union sponsored by the American Federation of Labor. The only such union exists in Vancouver.

Two meetings have been held,
(Continued on Page 2)

Pete Egan Back

Pete Egan, manager of the Palace, Calgary, is back after being in the hospital for a month. He's still a bit woozy but life in the hospital was made bearable by sports broadcasts, he says.

At the Paramount Convention



A scene at the recent Paramount Canadian convention at the King Edward Hotel, Toronto. In the front row, left to right: Oscar Morgan, Short Subjects manager; Gordon Lightstone, Canadian general manager; Charles M. Reagan, general manager for distribution, and Robert M. Gillham, director of advertising and publicity. Morgan, Reagan and Gillham are from the USA.

Second row, left to right: Jack L. Hunter, Toronto; Dave Brickman, Winnipeg; Bill Kelly, Calgary; Russell Simpson, Vancouver; Pat Hogan, St. John; Tom Dowbiggen, Montreal.

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Universal Skeds 55 Features

(Continued from Page 1)

will co-star Charles Boyer. Abbott and Costello will star in three comedies, "Naughty Nineties," "Here Come the Co-Eds" and "You Hypnotize Me."

Walter Wanger will direct "Salome, Where She Danced," and "Night in Paradise," the latter starring Louise Albritton and Turhan Bey. Charles K. Feldman has scheduled a film from the Broadway stage hit "Uncle Harry."

Highlight of the program will be "The Climax," in Technicolor, produced and directed by George F. Waggoner starring Susanna Foster, Boris Karloff and Turhan Bey. Maria Montez will star in two Technicolor productions, "Gypsy Wildcat," with Jon Hall and Peter Coe and "Queen of the Nile" with Hall and Turhan Bey.

Made before he joined the army, two Donald O'Connor productions "The Merry Monohans," featuring Peggy Ryan, Jack Oakie and Ann Blythe and "Patrick the Great," starring Peggy Ryan, Frances Dee and Donald Cook, are included in the list.

Olsen and Johnson have planned "See My Lawyer," with Grace MacDonald, Alan Curtis, Noah Beery, Jr., Richard Benedict, Edward S. Brophy, Yvette, Carmen Amaya and The Christianis. A successor to "Arabian Nights," "Sudan," is slated for Technicolor.

Charles Laughton and Ella Raines will co-star in "The Suspect," directed by Robert Siodmak and produced by Islin Auster. "Frisco Kate," (tentative title) features Susanna Foster, Turhan Bey, Louise Albritton, Ella Raines, Robert Paige and George Korvin.

Michael Fessler and Ernest Pagano will produce "That's the Spirit," co-starring Jack Oakie and Peggy Ryan, and "San Diego, I Love You," starring Louise Albritton and Jon Hall with Edward Everett Horton and Eric Blore, directed by Reginald LeBorg. Lon Chaney will horrify patrons in "Dracula vs. The Wolf Man" and Chaney will co-star with Boris Karloff in "The Devil's Brood," with John Carradine, J. Carrol Naish and Anne Gwynne.

Joan Davis will star in two comedies and two Sherlock

Holmes' films, "Pearl of Death" and "House of Fear," starring Basil Rathbone and Nigel Bruce, will be directed by Roy William Neill. The Andrew Sisters will be featured in "Moonlight and Cactus" and "On Mobile Bay." Peggy Ryan and Ann Blythe will star in "Babes on Swing Street."

Also slated for this lineup are "Faith," starring Alan Curtis, Gloria Jean and Frank Craven; "The Mummy's Return," "Dead Man's Eyes" and "The Frozen Ghost," starring Lon Chaney; Bob Crosby in "The Singing Sheriff"; an Allan Jones musical, "Reckless Age"; Gloria Jean in "Senorita from the West"; "Murder in the Blue Room," with Anne Gwynne, Grace MacDonald, Donald Cook and John Lile; "Jungle Captive," with Acquaranta; two tropical musicals, "Brazilian Nights" and "Song of the Saron" and 12 Marquee productions.

Lewis D. Collins and Ray Taylor will direct seven Westerns with Oliver Drake as associate producer. The shorts line-up features two twenty-minute specials, "Diver vs. Devilfish," in Technicolor, and "Wild Stallions."

Harry O'Connor to Advertising Field

Harry O'Connor, for many years associated with Famous Players Canadian Corporation in publicity and advertising, has moved over to MacLaren's Advertising Agency in their radio department. Before being with Famous Players, Harry was for several years with Associated Screen News, for whom he travelled to the far corners of the world and produced many important motion pictures. In the last couple of years he has met with considerable success in the radio field, and is now in a position to devote his full time to this type of work.

His varied experience includes a degree from the University of Toronto and the ability to speak French as well as English. His background should make him a valuable acquisition to the field of radio advertising.

Appeal Granted In Montreal

(Continued from Page 1)

Superior Court issued the interim injunction on June 12 after hearing the petition of Kent Theatre Limited. It would have restrained Vitagraph product from being played by the Snowden Theatre, United Amusement unit, ahead of the Kent Theatre in the Montreal zone until the petition for a permanent injunction could be heard on October 31.

Henry N. Chauvin, K.C., for the appellants, appealed Judge Cousineau's finding on the grounds that the injunction would last four months, though it was supposed to affect a contract ending August 31. He was granted leave to appeal by Chief Judge Severin Letourneau.

In granting the appeal Mr. Justice Stuart McDougall and Mr. Justice Errol McDougall found that the injunction would disturb the status quo and that the theatre was not entitled to the order. They held that the contractual relations between the two defendant companies should not be restricted or interfered with pending a full hearing in the Superior Court on the merits of the dispute.

H. N. Chauvin, K.C., appeared for United Amusement Corporation Limited; L. E. Beaulieu, K.C., and Andre Montpetit for Vitagraph, and Hellman Swards and Antonio Perreault, K.C., for Kent Theatre Limited.

Organize Union Of Film Workers

(Continued from Page 1)

both well attended by a cross-section of trade employees. John Noble, A.F. of L. organizer, and Mary McNab addressed the first. The second was to have been addressed by William P. Covert, head of the IATSE in Canada and international vice-president. The King Edward Hotel, Toronto, was the scene of both meetings. First field of organization is Toronto, head office territory of the Canadian industry.

Several of those present are functioning as a temporary executive.

Those attending the meetings were assured that the IATSE, which rules over projectionists and stagehands, was solidly behind them. They were told that unionization was protected by law.

A number of such unions, part of the A.F. of L. and the CIO, are functioning in the United States.

No active opposition on the part of the companies being aimed at has made itself felt yet.

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HYE BOSSIN, Managing Editor

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Gaslight

with Charles Boyer, Ingrid Bergman
M-G-M 114 Mins.

MELODRAMATIC MASTERPIECE IS A GEM OF SUSPENSE; ACTING, DIRECTION, PRODUCTION ACES.

The Patrick Hamilton melodrama, "Gaslight," now running on Broadway under the title "Angel Street," has been converted into a film that should be accepted as enthusiastically as the stage presentation. The picture has been produced painstakingly by Arthur Hornblow, Jr., to capture the feel and spirit of the original.

The picture is a brilliant and terrifying demonstration of the power of psychology. The villain of the piece works on the mind of his wife in a hellish plot to drive her crazy so he can seize the possessions left her by her aunt, a famous singer. Unknown to the wife, there are hidden among these possessions a fortune in jewels in his search for which he killed the aunt many years before. With the girl out of the way the villain knows he can carry on his quest unhindered. The plot is developed through the effective use of details until there is attained a cumulative effect that is nerve-shattering and terrifying.

The powerful suspense is a definite achievement in the face of the fact that the guilt of the villain is never in question. What grips the mind is whether the husband will succeed in gaining his end. The audience breathes more easily when a man from Scotland Yard, suspicious that something is wrong, comes to the wife's rescue, telling her the truth about her husband and convincing her that she is not going mad. At the climax she helps the Scotland Yard investigator trap her husband.

Director George Cukor has deliberately striven for mood to give forcefulness to the story and to sustain the interest. The film is a spellbinder largely because of his wise direction.

The film has the services of a superlative cast, Charles Boyer making the husband genuinely a fearsome character and Ingrid Bergman bringing to the role of the wife sensitiveness, feeling and loveliness. Joseph Cotten is fine as the Scotland Yard man.

CAST: Charles Boyer, Ingrid Bergman, Joseph Cotten, Dame May Whitty, Angela Lansbury, Barbara Everest, Emil Rameau, Edmund Breon, Halliwell Hobbes, Tom Stevenson, Heather Thatcher, Lawrence Grossmith, Jakob Gimpel.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

The Impostor

with Jean Gabin

Universal 94½ Mins.
DUVIVIER PRODUCTION IS STRONG TALE OF REDEMPTION; OFFERS UNUSUAL OPPORTUNITY FOR EXPLOITATION.

"The Impostor" is the dramatic recital of a man's redemption under the ennobling influence of love of country. All the little human details necessary to give a story like this force and acceptability are present in profusion in the Julien Duvivier production. The subject has been handled with feeling and earnestness and the plot unravelled with vivid incident, occasional excitement and a measure of suspense.

The film will have to depend primarily upon its theme and the value of Duvivier's name for its drawing power. There are not many exciting names in the cast line-up, although the acting has much to commend it. The picture relies heavily on the magnetism of Jean Gabin's name, a name which is likely to strike a responsive chord in feminine breasts.

Gabin is an escaped murderer who assumes the identity of a French sergeant, killed while retreating before the Nazis. He makes his way to Africa to join the De Gaulle forces, not because he has any sense of patriotism but because it improves his chances of hiding from the law. Gradually Gabin, established as a leader of men, comes to learn the meaning of patriotism, the jarring note being his accepting honors for the heroic acts of the man he is impersonating. When Gabin's secret is discovered, he is court-martialed and reduced in rank. At the finish he meets a hero's death in destroying an enemy gun nest.

Despite Duvivier's association with the film as producer, director and author, "The Impostor" doesn't carry much distinction. The production is commonplace though undeniably effective. There is a routine quality to Duvivier's direction, indicating that the stuff of which "The Impostor" is made is not the best outlet for the Frenchman's talent.

CAST: Jean Gabin, Richard Whorf, Allyn Joslyn, Ellen Drew, Peter Van Eyck, Ralph Morgan, Eddie Quillan, John Quisenberry, Charles McGraw, Otha Gurnes, John Forrest, Fritz Leiber, Ian Wolfe, William Davidson, Frank Wilcox, Warren Ashe, Peter Cookson, Leigh Whipper, Ernest Whitman, Grandon Rhodes, George Irving.

DIRECTION, Fair. PHOTOGRAPHY, Good.

Buffalo Bill

with Joel McCrea, Maureen O'Hara
20th-Fox 98 Mins.

ACTION-JAMMED TECHNICOLOR SAGA OF WILD WEST STACKS UP AS SPLENDID FARE.

As his latest contribution to the happiness of lovers of westerns, Harry A. Sherman comes forward with a routine saga of the old West, the excitement of which is heightened by the employment of Technicolor. The film clinches its appeal to the action fans by its purporting to be the life story of Buffalo Bill, whose very name conjures up visions of bold and red-blooded adventure.

By relying, however, too much on the most obvious material in Buffalo Bill's life in this story of western heroics and villainy, the film cuts down its potential appeal outside the ranks of western fans. The story, built along routine lines, has to depend upon the exciting manner in which it is unfolded and the sweep of its action for its hold on the audience.

Sherman has shot the bankroll on this one. The result is a vivid, colorful production employing an army of performers to create a sense of magnitude. For his main roles he has obtained such name players as Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell.

The story deals with the financial and romantic fortunes of Buffalo Bill Cody. He is presented as a friend of the Indians who finds himself drawn into a conspiracy by a group of whites determined to exterminate the Redmen for selfish ends. The villains seek their end by wiping out the Buffalo herds, the Indians' sole source of sustenance. Conscience-stricken, Buffalo Bill breaks with his wife, the daughter of one of the villains. Broke, he goes East where he tries to make a livelihood as best he can. When everything looks hopeless, his wife comes back into his life. At the finale he is enjoying his fame as the great wild west showman that he was.

William A. Wellman's direction accents the element of action.

CAST: Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell, Edgar Buchanan, Anthony Quinn, Moroni Olsen, Frank Fenton, Matt Briggs, George Leacey, Frank Orth, George Chandler, Chief Many Treaties, Nick Thompson, Chief Thundercloud, Sidney Blackmer, Edwin Stanley, John Dillson, Evelyn Beresford, William Haade, Merrill Rodin, Talzumbie Dupes.

DIRECTION, Routine. PHOTOGRAPHY, Fine.

Men on Her Mind

with Mary Beth Hughes, Edward Norris, Ted North, Alan Edwards, Luis Alberni and Kay Linaker

PRC 67 Mins.

EXCELLENT CAST AND SPLENDID DIRECTION COMBINE TO PUT THIS ONE OVER.

This is a pleasing program offering, highlighted by the work of an excellent cast. Wallace W. Fox has supplied splendid direction and Alfred Stern good production values.

Mary Beth Hughes does nicely as a graduate of an orphanage, who is determined to achieve success as a singer. Ted North, Edward Norris and Alan Edwards are the men in her life, each wanting to marry her.

Mary gets a job as Edwards' secretary, but his sister, Kay Linaker, makes things so unpleasant that Mary quits. A small-time night club operator, whom Mary meets, is slain by an old sweetheart, and Mary flees scene.

Edward Norris, wealthy playboy, aids Mary and brings her the news that the night club operator's slayer has confessed. Through the efforts of Alan Edwards, who is a millionaire, Mary wins the top singing spot on an important radio program—and makes good.

Ted North, a young music teacher, whom Mary has inspired to write a popular song, vies with Norris and Edwards for her love, and it is North whom she finally accepts.

Raymond L. Schrock wrote the original screenplay, while the songs used by Miss Hughes include "Heaven On Earth," by Lee Zahler and Pat O'Dea; "Once Around the Clock," by Zahler and Carol E. Cooper, and "I Predict," by Sam Neuman, Michael Breen and Billy Lynch. Robert Cline's camerawork is praise-worthy.

CAST: Mary Beth Hughes, Edward Norris, Ted North, Alan Edwards, Luis Alberni, Kay Linaker, Claire Rochelle, Lyle Latell, Claire McDowell, Eva Hamill, Isabel La Mai, Lane Chandler.

DIRECTION, Good. PHOTOGRAPHY, Praiseworthy.

Barron Write-up In 'New World'

Win Barron, Paramount's Canadian advertising and publicity manager and voice of Canadian Paramount News, was featured in a story on the newsreel in the July issue of New World Magazine.



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Pat Was a Good Sport

Reports from the dinner which followed the Paramount convention reveal that Pat Hogan, Para's St. John man, is cool enough under fire to make Job look like an impatient jitterbug.

It seemed that Pat was the victim of the help shortage. The fellow who waited on him was obviously new to the job. He messed Pat up something awful. Independent too, and unrelenting his annoying errors.

He lit Pat's cigarette for him, bragging that the King Edward waiters were the best in the city, then decided he would smoke it himself, snatching it from Pat's lips. Pat's appetite had been stimulated by spirits and he was a mighty happy fellow while declaiming his steak, only to find it grabbed before he was half through. The waiter bumped him all over while removing the dishes, poured water into his tumbler until it ran over the table, dragged used napkins over his head, and accidentally patted his nose with butter.

The harassed Mr. Hogan was getting desperate when the maitre d'hotel intervened in his behalf. There was an argument, with the waiter demanding seven days' notice and the staff threatening a strike. Pat rose nobly to the occasion, feeling sorry for the little waiter with the foreign dialect, and asked for another chance for him.

Not till the dinner was over did he learn that it was all a joke. The waiter was the well-known comedian, Sammy Sales, and he had been hired by Willard O'Neill to give Pat and the others who didn't know him a going over. Those who were wise to the gag kept straight faces.

Tommy Dowbiggen of Montreal put on his party personality, which is slightly rough, and went after Nat Taylor, one of the speakers. Taylor, going along with the Hogan gag, said "Where did they get that waiter from?"

"He must be," hollered Tommy, "one of Twentieth Century Theatres' ushers!"

Vacation Time

I missed the Paramount dinner because I was in Muskoka pitting myself against the sun and a sore loser I was. Muskoka being 'way above sea level, you're nearer the sun and you don't know you're burnt until it's too late because the cool breezes postpone the pain. You could have cooled sulphuric acid on my hide. The amateur doctors got busy on me. I should have learned a lesson from Roly Young, who ended up in chemical baths after a well-intentioned healer without a license steered him wrong about how to beat poison ivy. In my case I was lured into a hot bath. Now I know what to do with Hitler.

Just the same, there just can't be any other place in the world like Muskoka, with its indescribable sunsets and dawns. I retraced some of the territory made famous by the late Indian poetess, Pauline Johnston, whose life would make an excellent movie.

It was on Shadow River, about which Miss Johnston wrote one of her finest poems, that I was burnt while fishing. Shadow River and Lily Pond, another poetic spot where the water is blanketed by water lilies, are lovely. Our guide was Clarence Shaw, who knew Pauline Johnston. Shaw is 58 but looks about 40—a tipoff on what a lifetime in Muskoka can yield. Two lifetimes.

You hear some homey humor around a town like Rossseau. I was standing in John Knowles store when a man came in and asked for something. Mr. Knowles gave him the keys to the shed and told him to get it himself with the admonition, "Now mind you don't touch any of my beer." When the man had left he turned to me and smiled, "He's the parson."

"That's not a nice way to talk to the parson," I said.

"Well," was the answer, "If he don't like my gate, he don't have to swing on it!"

I was also sabotaged while away. I returned to the Harmony Grill and was showered with congratulations for getting married. It seems that Sylvia and Archie Laurie with Tom Daley dropped in for some ice cream. One of the waitresses asked after me and Sylvia glibly explained that I was away on my honeymoon—a downright lie. Daley, an everynight patron, kept it up. When I showed up it was just in time to stop them from sending me a congratulatory telegram signed "The Harmony Girls."

Ontario to Try Visual 3 'Rs

(Continued from Page 1)

radio in schools. The Premier made the announcement during his recent speech before the Lakehead Teachers' Federation at Fort William, Ontario.

Recreational value would be second to education, he said.

In discussing juvenile delinquency, which he chose to refer to as parental delinquency, he stated that educational systems today do not use young minds fully and picture for them the opportunities of life itself. (Ontario, the latest report of the Dominion Bureau of Statistics shows, led all provinces in the conviction of juveniles for delinquency, registering 73 for every 10,000 between the ages of seven to 16.)

Particular interest in visual education was indicated earlier by the annual report of the Ontario censor and lately by Premier Drew's comment on the nature of imported film fare. The latter said recently that Canada was "also under the influence of the extremely powerful propaganda of the films. That it is exceedingly friendly propaganda does not change the fact that it is propaganda designed to arouse enthusiasm for another nation than Canada."

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Rafferty Re-elected As UA President

Officers of United Artists elected at last week's meeting are Edward C. Rafferty, president; George Bagwell and Gradwell Sears, vice-presidents; Lloyd Wright, secretary; Harry J. Muller, treasurer and assistant secretary; Paul D. O'Brien and Charles E. Millikan, assistant secretaries.

Elected to the board of directors were Edward C. Rafferty, Charles P. Blinn, Isaac Pennypacker, George Bagnall, Gradwell L. Sears, Neil Agnew, Rex Dennant, E. Claude Mills and Sydney Chaplin.

The first three, Rafferty, Blinn and Pennypacker, represent the Pickford Corporation; Sears, Agnew and Bagnall for Vanguard Films, Inc.; and the last three, Dennant, Mills and Chaplin, for Charles Chaplin.

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Warners made them a

Jack L. Warner, Executive Producer





Y'know, Y'gotta be good to do a thing like that!



Kuykendall on Trade Unity

In June, 1942, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, issued a bulletin to the membership that reviewed every aspect of the relations between exhibitors and the distributors. At that time the problem of controlled wartime operation of each section of the motion picture industry along the lines of the Canadian pattern was a distinct possibility. Indirect control through taxation, priorities, etc. was a reality but it was foreseen that definite machinery of government control, perhaps like our Wartime Prices and Trade Board, was not too far away.

The Canadian industry is quite satisfied to let the amount of government control stay just the way it is now. That is, we would rather not see it increased. Some feel that more extended power over the Canadian motion picture industry by Ottawa appointees and bureaus would almost cause a feeling of being without independence, though no one disputes the government's right to it if necessary to the war effort.

To remove the need of extended control attempts are being made at self-regulation through regional conciliation boards. The possibility of such boards succeeding in their duties would be much increased if there was one powerful national association of exhibitors that strived for a common point of view.

Ed Kuykendall's bulletin contained much that applied as much to Canada as to the United States. Reprinted below are some pointed statements:

Government Regulation of Business Impends

Theatre operation and the continued functioning of this interdependent motion picture industry will rapidly become more difficult and precarious from now on. All business enterprises are being disrupted, shoved around, wiped out and unexpectedly upset by the governments war activities and program. We can't escape unscathed, though the authorities are sympathetic and don't want to hurt us unnecessarily.

The population shifts and conscription for military service . . . is only one example. The rubber shortage, tire rationing, gasoline rationing, priorities, dim-outs, drastic taxation and so on are only the beginning of what we can expect as the war goes on. Most of these are not especially aimed at our industry, but ~~all~~ have their decided effect on theatre operation and theatre attendance, none the less.

(Ed. note—Some sort of sta-

Canadian Conciliation is slow in developing, despite agreement by exhibitors and distributors. The need for a broad exhibitors' body is important as is made plain by the MPTOA prexy.

bilization within wartime economy has since taken place in both United States and Canada. In Canada individual restriction has been relaxed when possible in some cases. The uncertainty of what may happen if the war continues for several years longer, and during the post-war period, makes greater government control something to be anticipated.)

Sacrifices—Necessary And Unnecessary

Whatever is necessary in the way of regulation and restrictions we will cheerfully comply with, however much sacrifice is involved, but we don't want to get pushed around when it is not necessary just because some official is ignorant of our business and there is no one to suggest a better and less destructive way to achieve the same necessary result.

The same principle holds true, of course, with regard to state and city regulations and restrictions, but with national decrees, orders and regulations, the source of such difficulties is far removed from most exhibitors. It is only by representation in a national exhibitor association that his interests are watched and protected, as only such a national association can have readily available and previously established and organized, the indispensable and effective connections and representation in such vital matters that can get any substantial consideration or results.

Unorganized Exhibitors Helpless and Futile In Public Affairs

And in both local and national affairs, individual exhibitors, no matter how important they may think they are, get scant consideration or attention by those in authority. Only organization spokesmen carry weight; unless an exhibitor is authorized to speak for other theatre owners as an organized group, he is looked upon as probably the sort of a person who can't work or co-operate with other people in his own business, therefore politically without influence.

No committee or temporary spokesman can take the place of a permanent, well organized trade association of theatre owners. This does not mean a high-pressure, hell-raising outfit

promising to get your film for half in return for heavy dues. But it does mean a sincere, co-operative group of reputable theatre owners that can work together for mutual benefit and protection. Unless an exhibitor supports and fosters such an organization, he should expect to get the worst of government regulation, discriminatory taxation, unfair competition and grasping, crafty general sales policies and methods. It is only by pulling together systematically all in the same direction that exhibitors can accomplish anything to improve and protect their business in such non-competitive matters.

Reciprocal Cooperation Between Organizations Most Advantageous

The same thing is just as true of a national organization as it is between the local association and the slacker individual exhibitor who withholds his support and cooperation. Unless the regional exhibitor associations have the foresight and willingness to work with each other through a national exhibitor organization to participate in conferences with other authorized representatives of local exhibitor associations on common problems, there can be no national association to protect the theatre's interests in Washington or on national issues of every sort.

State organizations absolutely require individual exhibitor support to exist; a national association just as obviously must have the active participation of state and regional exhibitor associations, and local associations that fail and refuse to support any national organization are doing their part to disorganize and render ineffective exhibitor interests and defenses on national issues. How can they complain if the exhibitors in their State withhold support from the local organization?

Permanent, Constructive National Organization

We in MPTOA have worked together for over twenty-two years to provide a national federation of state exhibitor associations who were willing to work with each other for mutual benefit and the protection of theatre interests in national matters. We do not believe a high-pressure, expensive organization is neces-

sary (or desirable) to coordinate the constructive activities of the well organized state exhibitor associations on national issues that call for conference and collaboration on a national scale. Our membership is voluntary and unsolicited, by exhibitors organizations who believe in our sound, constructive and progressive policies and program.

We think a national exhibitor organization is not the agency to fight other exhibitors, nor to provide jobs for promoters, nor to interfere in the affairs of state exhibitor association members, nor to promise money benefits to small exhibitors.

We think exhibitors should speak for themselves on all matters, that they are quite capable of arguing their own case through volunteer committees of representative theatre owners, and that a national organization should confine its activities entirely to national affairs, and to expressing the collective views of its exhibitor members by authorized exhibitor spokesmen.

Representative National Organization With Local Independence

MPTOA, we believe, provides the best possible structure for such a fully representative national trade association of theatre owners, organized by and along the main geographical divisions of the country through the MPTOA Executive Committee, controlled and directed by a national Board on which each local association is represented by a Director of their own choosing, and capable of developing genuinely constructive policies on matters of national interest by collaboration between representative exhibitor associations from every part of the country.

Collaboration Between Representative State Exhibitor Associations Vital

Exchange of views, opinions and experiences between state and regional organizations through a national association we believe is important. If every state and regional exhibitor association goes off in a different direction on matters of mutual interest, nothing can be accomplished, as we all work then at cross purposes and against each other, which gives our enemies and opponents every advantage. Genuine differences of opinion should not be suppressed, of course, but conference and discussion within our own ranks reconciles minor differences before dissension and misunderstanding develops, and enables constructive action.

Changes Made at FPC Banff Confab

More intensive selling of screen fare may be necessary as the business boom shows signs of a possible tapering-off, Famous Players Canadian Corporation Western partners and managers were warned by keynote speakers at the three-day conference in Banff, Alberta, recently. The problem of employees now in the armed services, who will be too old to resume their former subordinate positions with the company on discharge, was also discussed.

During his talk to the partners and managers, President J. J. Fitzgibbons announced several important changes in the Western operation of Famous Players.

L. I. Bearg, of Vancouver, has been appointed general manager of theatre management for the Western Canadian division and will move his headquarters to the Toronto home office; Frank H. Kershaw, of Calgary, is the new general supervisor of theatre management for downtown Vancouver and other houses formerly under Bearg's direction.

Frank Gow, Vancouver, was named general supervisor of theatre management for up-country British Columbia and Vancouver suburban houses; E. A. Zorn, Winnipeg, is general supervisor of Winnipeg and Calgary districts and the Calgary district formerly handled by Kershaw.

Head office executives attending the conference were J. J. Fitzgibbons, R. W. Bolstad, N. G. Barrow, Ben Geldsaler, James R. Nairn, George Cuthbert and Syl Gunn.

Senator J. W. de B. Farris, Vancouver, a director of Famous Players; Mr. Wendell Farris, Chief Justice of British Columbia, and Bob Scott of Vancouver were among the special guests.

Walker Theatre Sale Held Up by City

The finance committee of the Winnipeg city council last week decided to table the proposed sale of the Walker Theatre and land at \$35,000 for another week. The name of the unknown bidder will be disclosed next week. Move was made to give city properties committee more time to consider the offer.

FPCC Plans New Brunswick Theatre

Famous Players is planning a \$150,000 theatre for the north side of King's Square, Saint John, New Brunswick. Kaplan and Sprachman, Toronto architects are being retained for this project.

N.Scotia Manager Haley is Handy

Versatility with a capital V is unusually evident in Ivan L. Haley, manager of the Dundas and Mayfair in Dartmouth, N.S. These two theatres abutt each other at the rear, and both have been built within the past eight years. The Mayfair, a deluxe house, was opened shortly before the war started. The Dundas seats 750 and the sister house 800.

Haley supervised the construction of both buildings. Technically, he has an authoritative knowledge of the following trades: machinist, plumber, steamfitter, sheet metal worker, painter-decorator, stationary engineer, carpenter. He is also somewhat of an inventor and one of his devices has been used by the British in the current war. Not only all this, but he goes in for photography and is an amateur actor and director, having appeared in a number of stage productions to raise funds for church and charity.

When a mechanical problem develops at either the Dundas or Mayfair, there is no rushing hither and thither these days and nights of labor shortage in quest of diagnosis and expert attention. Manager Haley takes hold immediately.

The war has added to the varied activities of this film exhibitor. Soon after the hostilities began, he organized concert and dance parties to entertain soldiers, sailors and airmen of Dartmouth and vicinity. He broadened this out, to form a hostess club, which supplies dance partners as well as orchestral and automatic music for the men of the armed forces. There are about 200 girls available, and they have solved the problem of providing the terping partners for the men in the war uniforms. Haley is assisted by his wife in operating this club which visits the camps, schools, outposts, etc., several nights each week.

Faye-Grable Team

Alice Faye and Betty Grable will co-star in Twentieth Century-Fox's new musical, "The Dolly Sisters".

Disney Scribes Prepare Four

Disney studio writers are working on four feature-length animated stories for future production. They are, "Cinderella," "Alice in Wonderland," "Sword in the Stone," and "Uncle Remus," the latter based on the famed Joel Chandler Harris stories.



ARE THESE OUR Parents?

MONOGRAM presents THE STARTLING SEQUEL TO THAT BOX-OFFICE SMASH HIT "WHERE ARE YOUR CHILDREN?" HERE IS THE SHAME STORY OF OUR TIME—THE UNVARNISHED TRUTH ABOUT PLEASURE MAD PARENTS. WHILE PARENTS ARE DRINKING AND DANCING, TODAY'S YOUTH IS SPEEDING DOWN A ONE-WAY STREET TO JUVENILE COURTS, DISASTER AND DISGRACE.

NOW READY FOR DATING!

WITH HELEN VINSON, LYLE TALBOT, IVAN LEBEDEFF, NOEL NEILL
Produced by JEFFREY BERNARD
Directed by WILLIAM NICH

MONOGRAM PICTURES of CANADA LTD.
ST. JOHN • MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER



Clarence Nash, voice of Disney's Donald Duck, puts the famous bird through some vocal paces for Lloyd Gurr (right) of the Century Theatre, Hamilton, Ontario.



This crackerjack window tieup with Tip Top Tailors main Toronto store was secured by Sam Glazer for "Four Jills in a Jeep" and worked in with the CWAC recruiting drive.

Stephenson, Gurr Celebrate Own Way

Charlie Stephenson, ad chief of Twentieth Century Theatres, and Lloyd Gurr, manager of the Century, Hamilton, Ontario, marked the tenth anniversary of their connection with Twentieth Century Theatres by presenting Nat A. Taylor, head of the company, with a cigar humidor.

Both lads worked at Taylor's first theatre, which grew into some 40-odd houses—the third largest circuit in Canada. Charlie, a veteran, was the manager and Gurr the doorman. The theatre was the College, Kitchener, now the Century.

Goes without saying that Taylor was touched.

Invasion Reel Beef Ranked as Wrong

A western Canadian paper protested editorially against the content of the invasion reels, claiming that Canada and Britain didn't get enough footage.

"There were some Canadians mentioned," said the report, "but throughout the reel the commentary was on the American ships, the American planes and the American troops. The planes shown all bore American marks, the flags on the ships, American flags. There were no closeups of British or Canadian ships or planes."

Others said that newsreel commentators were exceedingly fair in their description of events. The writer may have mistaken the star which all allied equipment bore as purely Allied insignia.

MONOGRAM PICTURES



The staff of Monogram's new Vancouver exchange smile their approval of the building. Left to right, Evelyn Newman, cashier; Myrtle Brandeis, secretary; Louise Booth, photo night clerk. Back row, A. E. Ralston, salesman; Carmel Brandeis, inspectress, and J. E. Archer, manager.

Columbia Increases Serial Schedule

Columbia will increase the number of serials scheduled for the 1944-45 program from three to four, it was announced last week. The company is negotiating for the right story and will shortly announce cast and title.

PRC to Exploit Film With Television

PRC's film depicting the story of Dr. Jose Rozzal, patriot martyr of the Philippines, will be publicized by a television campaign when the film is ready for release. The company has also set short-wave broadcasts on the exploitation schedule.

Pioneer Retires

R. C. Wilson, chief projectionist of the Garrick, Winnipeg, since 1928, has resigned his post due to ill health.

Woodin Republic Publicity Head

Larry Woodin was last week appointed Republic publicity director to succeed John LeRoy Johnston who will handle publicity and advertising for International Pictures. Formerly a Pennsylvania theatre operator, Woodin was one of the "honored hundred" in the recent USA war bond campaign.

Republic has increased its advertising budget for next season.

Para to Release 'Bell' Here in 1945

Paramount's Technicolor feature, "For Whom the Bell Tolls," which has been playing at special roadshow prices since its world premiere last year, will be withdrawn from higher priced release and shown in February, 1945, at popular prices. In making the announcement, Charles M. Reagan, vice-president in charge of distribution, revealed that the film had established new roadshow boxoffice records.

St. Thomas Minister Takes Fair Attitude

"Overcome evil with good," said the Rev. J. R. Thompson when he spoke before the Local Council of Women of St. Thomas, Ontario, at their June meeting and presented an observation of the movies and current literature, applying the tenets of Christian philosophy to current entertainment and literary values.

In a consideration of the movies, the speaker explained that the theatre gives educational values and experience through the eye-gate and deserves increasing credit for its great contribution. Many pictures are, however, of inferior quality, suggestive, cheap and tawdry. The sensible attitude does not boycott the theatre but shows appreciation of good pictures by attending and speaking appreciatively of these good films to the manager. The mind is affected by what it feeds upon. Let us use the screen for the highest purpose and capture the theatre for Christianity, said the speaker.

PLUS 2ND BIG ATTRACTION
A DE LUXE PARAMOUNT SHORT

THE UNMISTAKABLE SIGN OF A

Revolution

in Short Subject

Exhibition

LAUNCHED BY PARAMOUNT IN 1943-44 TO BE CONTINUED BY

Paramount in 1944-45

WITH THIS NEW-SEASON PROGRAM OF 64 "SECOND-FEATURE" SHORTS...

HAVE YOU WATCHED
the fast-spreading use of
Paramount's de luxe shorts
as second features in
double-bill territory?

HAVE YOU SEEN
what a "lift" these high-quality
added attractions are giving
to single-bill grosses?

HAVE YOU CASHED IN
on this revolutionary new trend
in short subject exhibition fostered
by Paramount's sensationally
improved 1943-44 product?

If you haven't, here's your
chance to follow the lead of
scores of leading circuits
and independents, because...

Paramount Will Repeat

*ALL THE GREAT NEW
FEATURES AND SERIES OF OUR
PHENOMENALLY SUCCESSFUL
1943-44 LINE-UP WITHOUT CHANGE*

in 1944-45





Paramount
COLOR-FULL
 Program For
 The New Season
 Will Include...

6 Two-Reel

PARAMOUNTS

MUSICAL PARADE

Featurettes

IN TECHNICOLOR



Produced in Paramount's Hollywood Studio By the Industry's Master Musical Makers.

A repeat order of the series that set a new high mark for the industry with their star values, their name bands, their original song-hits, their sumptuous production effects, their gorgeous Color! See these amazing values for yourself. Ask for a screening of the last and greatest of the '43-'44 Series, now ready for summer release—

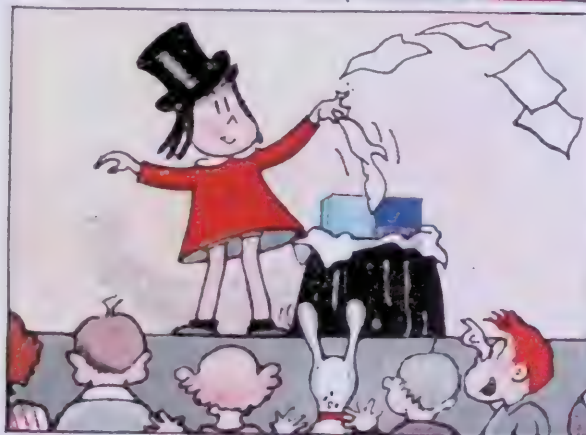
**"FUN TIME" and
 "HALFWAY TO HEAVEN"**

And already in production for next season are

**"STAR BRIGHT" and
 "BONNIE LASSIE"**

PRODUCED BY LOUIS HARRIS

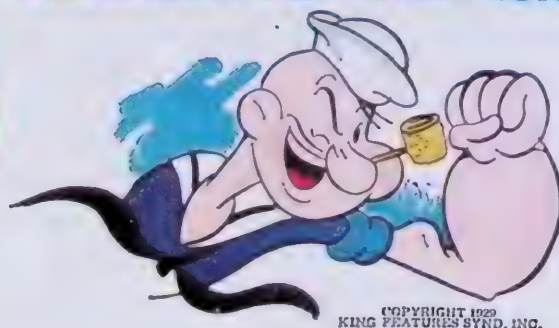
Backed By Sensational Nation-Wide
Has Become One of the Greatest New



Copyright 1944, L.C.P. Co.

Watch for Paramount's latest LITTLE LULU cartoon in technicolor at your favorite theatre

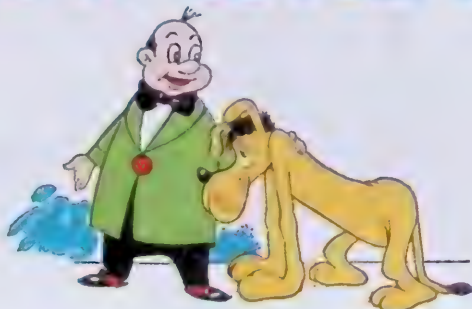
"**AMAZING** what color has done for **POPEYE**"



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"He's taken on new life and re-
freshment", say the critics. So of
course for the new season there'll be . . .

NEW! NOVEL! Every one DIFFERENT!



Featuring a variety of famous car-
toon characters including Johnny
Gruelle's famous "RAGGEDY
ANN" favorites.

* All Produced by
FAMOUS STUDIOS

THEY ALL ADD UP TO 24 TECHNIC

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Promotion, **LITTLE LULU** Cartoon Star Finds in Years!



13 half-page color ads like this in 41 great Sunday papers reaching 25 million—Little Lulu dolls going on sale in July—Little Lulu greeting cards ready in September—100,000 Little Lulu cartoon books already sold—Little Lulu coloring books and framed pictures now being manufactured for early sale—all attest the tremendous popularity of Paramount's new star and are building a fast-growing audience demand for her and make her a ticket-selling name in your ads and on your front.

"She really is tops" . . . "has appeal for everyone" . . . "looks like solid stuff for a long time to come" . . . says the trade press. So for 1944-45 Paramount will give you—

8 One- Reel	L	I	T	T	L	E	L	U	L	U	Car- toons	
I	N	T	E	C	H	N	I	C	O	L	O	R

KEEP KLEENEX TOPS!

FEATURING THE COMEDY STAR OF THE SATURDAY EVENING POST.

8 One- Reel	P	O	P	E	Y	E	Car- toons					
I	N	T	E	C	H	N	I	C	O	L	O	R

8 One- Reel	N	O	V	E	L	T	O	O	N	S	Car- toons	
I	N	T	E	C	H	N	I	C	O	L	O	R

OLOR CARTOONS* FROM **Paramount** IN 1944-45

Winner Of A Special Academy Award

PRESENTED TO GEORGE PAL
for the development of novel methods and
techniques in the production of the series
of short subjects known as Puppeloons
1943

Because They're In A Class By Themselves

"THEY'RE TOPS"



"STRIKING"



"MARVELOUS"



"EXCELLENT"



"NOVELTY"

"ENTERTAINMENT"

—SAY REVIEWERS

6 One-Reel

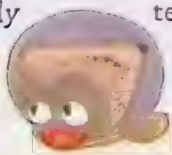
George Pal

PUPPETOONS

INTECHNICOLOR

Another sensational Paramount exclusive. Only George Pal can create those fascinating Puppetoon subjects and only Paramount releases them! The only

three-dimensional animations on the screen—so superlatively beautiful and entertaining in every element as to inspire such reviews as those quoted above.



"Speaking of Jerry Fairbanks Do You Know What I heard..."

"Us animals are mighty proud of the man who makes us speak.

"Everybody's saying that he's blazed a new trail with novelty shorts that are really novel —

"That he has four specially-built mobile photographic units touring the country constantly to find and film new amazing oddities on their home grounds —

"That he has special repre-

sentatives to supply the tops in short material from England, Mexico and other foreign countries —

"That he personally photographs all his own material — some of it from a specially fitted camera plane —

"And that every exhibitor who's played them says you can't top the entertainment values in —



6 One-Reel

SPEAKING OF

ANIMALS

6 One-Reel

POPULAR SCIENCE

IN MAGNACOLOR

6 One-Reel

UNUSUAL OCCUPATIONS

IN MAGNACOLOR

ALL PRODUCED BY JERRY FAIRBANKS

Paramount Wins
One-Reel Academy Award
2 YEARS IN A ROW!



LAST YEAR IT WAS "SPEAKING OF ANIMALS"
THIS YEAR IT'S "AMPHIBIOUS FIGHTERS," ONE OF THE FAMOUS

10 One-Reel

GRANTLAND RICE
SPORTLIGHTS

PRODUCED BY JACK EATON

Millions at the race-tracks — ball games packed — all forms of sport are in the spotlight with the war-

time public. And here's the greatest sports series of them all, the exhibitors' choice for nearly 25 years.

64 "SECOND-FEATURE" SHORTS—75% OF THEM IN **COLOR**—FOR 1944-'45

64 PROOFS THAT

If it's a **Paramount** Short

It's the Best Show-Builder in Town

and...

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IN
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W. Covert Again 2nd V-P of IA

All incumbent officers of the International Alliance of Stage Employees and Moving Picture Machine Operators of the United States and Canada were re-elected at 37th convention, held at St. Louis recently, among them being William P. Covert, Canadian organizer, as second vice-president. Nine hundred and seventy-three delegates, representing 728 local unions, were present, the largest representation in IA history.

The Toronto local sent President Dave Seigel, Bert Higgins, James Sturges, Gus Demery, Harry Fisher and Earl Curtis. Among the other Canadians present were Edward Nally, Hamilton; Fred Hoodless, Kitchener; George Sim, Fort William, and Edward England, St. Catharines.

President Richard A. Walsh, suggesting the organization of television workers, recommended that Section Two of the International Constitution be changed to read:

"To achieve by organization and mutual endeavor, the improvement of the social and economic conditions of workers identified with the theatrical, television and moving picture industries of the United States and Canada."

The financial report of the IATSE showed that cash on hand amounts to \$262,102.01, plus securities, the cost value of which amounts to \$137,018.26. The grand total of assets is \$603,688.73.

Resolutions recommending a fourth term for president Roosevelt were unanimously passed by the convention.

Prepare to Query 20th-Rank Deal

Gaumont-British stockholders, at a special meeting on July 18, will question the deal made by Spyros Skouras representing Twentieth-Century Fox and J. Arthur Rank for the control of the company. The USA Department of Justice is investigating the deal from the cartel angle.

Stockholders will question the point which restricts voting on ordinary shares to British holders; how the change in voting will help the British holders; why an American must be imported to run British cinemas; and why a British organization must obtain permission from a USA company to expand in British dominions.

PRC Has \$7,385,000 Budget for '44-45

With the accent on pure entertainment, Producers' Releasing Corporation have set 24 features and 16 Westerns for the company's 1944-45 program. It is planned to spend approximately \$7,385,000 on the program and studio expansion. Leon Fromkess, vice-president in charge of production, has announced that there will be no ceiling on the budgets of individual pictures. The cost of a film will be determined by topicality and entertainment values. The schedule is elastic to permit the production of additional features which the company may see fit to add to the schedule. Fromkess also stated.

Some of the top features on the list are: "Dixie Jamboree," a musical starring Frances Langford and Guy Kibbee; "Bluebeard," a psychological horror thriller starring John Carradine and Jean Parker with Nils Asther and Ludwig Stossel; "Swing Hostess," musical starring Martha Tilton with Charles Collins, Iris Adrian and Cliff Nazarro; "At the Post," the human story of a boy, a horse and a dog starring Stuart Erwin; "I Accuse My Parents," a drama of modern delinquency starring Mary Beth Hughes; and "I'm From Arkansas," a hillbilly musical.

Other important productions slated for 1944-45 are: "Fog Island," melodrama adapted from a George Abbott stage hit; "Hollywood and Vine," a musical with a Hollywood locale; "His Adopted Daughter," a mystery melodrama; "They Elope One Night," a comedy starring Jimmie Lydon and Freddie Bartholmew; "The Wife of Monte Cristo," a story using the Alexander Dumas characters; "Drums of Death," a jungle thriller; "Queen of Burlesque," a backstage story; "East Side, West Side," a night club farce; "Bombshell from Brazil," a Latin-American comedy-drama; "Crime Inc.," a sensational expose of racketeering in the raw, to be produced by Leon Fromkess; "Swamp Man," a story of the bayous, starring Buster Crabbe; "Hannah from Savannah," a sea-faring saga; "GI

Guy," to be produced, directed and written by Christy Cabanne; "War Marriages," (tentative title) an original comedy drama.

"First Illusion," a \$10,000 psychological drama; "Enchanted Forest," a fantasy of the forests; "Quebec," a Canadian drama laid in the Dominion's ancient capital; "Here We Go Again," starring Frank Jenks and Iris Adrian; another film starring Jimmy Lydon and Freddie Bartholmew.

On the Westerns schedule, Buster Crabbe and Al "Fuzzy" St. John will be starred in eight films and Tex Ritter and Dave O'Brien will be co-starred in a series of musical Westerns.

The films will be produced by top-flight directors and producers. The production lineup lists: American Productions, Inc., headed by Donald C. McKean and Albert Herman; Jack Schwarz in association with producers Harry D. Edwards and Lou Brock; Sigmond Neufeld Productions, with Sam Newfield as contract director; Roth-Greene-Rouse Productions; Alexander-Stern Productions; I. E. Chadwick Productions; George Weeks Productions; Leon Fromkess and associates, Christy Cabanne, Martin Mooney, Harry Wurtzel and Geo. Moskov.

The following directors will handle PRC product: Christy Cabanne, Lew Landers, Albert Herman, Elmer Clifton, Sam Newfield, William K. Howard, Wallace W. Fox and Joseph H. Lewis.

Extra Wages Up

Film extras were paid a total of \$6,103,224 by major studios in 1943, the highest figure in motion picture history.

Republic to Open Mexican Branch

Arrangements for the opening of a Republic branch office in Mexico are being completed by Morris Goodman, vice-president in charge of foreign distribution. The office, to be located in Mexico city, will handle sales and distribution in Mexico. Republic offices were recently created in Brazil, Chile, Argentina and Panama.

Covering
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Film
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